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SHOWMANSHIP THROUGH EXHIBITION

THE Showmen's Trade Review, for Sept. 23rd, on the Show Sense page by Jack Jackson, tells a story of How To Flop As A Theatre Executive.

At the bottom of this page, there is an asterisk which brings to our attention "This series copyrighted and must not be reproduced in part or wholly without permission from Showmen's Trade Review, Inc. Not having requested permission I cannot quote from the article without getting myself into copyright complications, however, just to give you some idea of this well-conceived article, one of the sub-captions is: Use the same stars in one picture after another. This refers to the habit of playing pictures with the same stars even to the extent of double-billing same star programs.

Jackson thinks that such selection of product will diminish your box-office receipts and qualify you for flop management. Jackson deals with the introduction of an operatic, foreign or religious picture and advises that in order to compete for the position of a flop manager, you must not advise any musical groups that you are playing an operatic picture, contact any foreign language-speaking groups, clubs or patrons either through advertising or circularization, that you are playing a foreign-language picture; and, when you are playing a picture with a religious theme, you must frame your advertisements so that potential and regular patrons will believe you are playing a western or a gangster picture.

The question of courtesy to patrons which starts with a manager's courtesy to his staff; the question of attractive and clean advertising displays in front of the theatre; the business of keeping the theatre clean inside and out including rest-rooms, projection booths and confection display counters; all these are covered by Jackson.

In reading the Jackson article, you may tell yourself that it aims to be amusing, that the misdemeanors of theatre managers are much exaggerated, but I do not think they are although perhaps the faults emphasized are general.

I have passed by theatres where the display advertisement was soiled and badly installed. I have passed by theatres where the cashier, without any attempt at concealment, was reading a magazine or knitting in her booth, indicating to potential patrons that she had no customers with the obvious public reaction, "No one going into the show; the picture must be bad."

I have been in a so-called Art Theatre where the price of admission was close to a dollar and yet patrons were provided with a Rest Room in which there was no toilet paper, no towels, no attempt to clean up either the rest rooms or the lobby between shows with the result that the patrons walked in and out through a paper-strewn lobby with cigarette butts on the floor.

I have been in theatres and found ushers off in a corner having a spirited debate; the manager was away to make a deadline on a newspaper advertisement and there was only the doorman with a bewildered look on his face when you asked him a question. The assistant manager was across the street having a sandwich because the owner of the theatre happened to walk in for a conference just at the time the assistant was supposed to be eating his dinner.

I have been in theatres where the cashier looked as if a patron had insulted her every time she was asked for a ticket, and, when a customer hesitated for a moment, he or she was startled into action by the cashier's ultimatum, "Make up your mind. I'm busy."

I have been in theatres where the ushers walked around with concealed cigarettes in the palms of their hands. I have been in theatres where you never saw the manager from the beginning of the show until the end—he was very busy in his office listening to the radio.

I have been in theatres where the projectionist missed his cue-marks for a changeover and where the picture was out of frame and moved up and down on the screen for the first few minutes, before the projectionist could be located and signalled to take a look at his machine and see what was happening.

I have read projectionists' reports concerning prints of pictures which they were running, to the effect that there were scratches on the sound-track, although the print had been revised after it had played a previous theatre, and there were no reports of scratches.

A print, when imported from the U.S., costs, with duty and other expenses, not less than $350. This varies with the length of the feature and may amount to as much as $450. If coming from Europe, it may cost (with transportation) closer to $600; if in Technicolor, it may cost $800, depending on its length.

If the distributor has only brought in one print and the print is damaged, it may be months before another print becomes available for booking. If the distributor has several prints in Canada, he may be obliged to shift a print from one exchange to another, necessitating a double censorship fee because the new print must be censored before it can be exhibited, and with censorship fees as high as $10 a reel in one province, it may cost the distributor more to service a print to an exhibitor than he receives from the exhibitor in film rental, taking into account added costs because of a damaged print to which no projectionist will admit he did the damage.

It is an imperative duty for every exhibitor to have his projection machines in first-class condition and to

(Continued on Page 10)

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
21 DUNDAS SQUARE • TORONTO

Mario Lanza on the way to big-time stardom is a brawny riverman who loves a society singer, played by gorgeous song-bird Kathryn Grayson.

The Next Big M-G-M Musical Hit to Follow
"Annie Get Your Gun," "Three Little Words,"
"Duchess of Idaho" and "Summer Stock"!

"THE TOAST OF NEW ORLEANS"

FIRST OPENINGS BIG!

Philadelphia tops "Three Little Words"! Held Over! • Held over in New Orleans! • New York opening second highest in a year! • More box-office music every day! • Watch!

M-G-M presents The Champagne of TECHNICOLOR Musicals!

KATHRYN GRAYSON • MARIO LANZA • DAVID NIVEN • "TOAST OF NEW ORLEANS" • with J. Carrol Naish James Mitchell • Richard Hageman • Clinton Sundberg • Color by TECHNICOLOR • Written by Sy Gomberg and George Wells • Directed by NORMAN TAUROG • Produced by JOE PASTERNAK • An M-G-M Picture

MEDIATHEQUE Guy-L.-Coté 12 SEP. 2014

RAY PRESENTS

I HAVE talked so much of unusual pictures and the introduction of opera films in Canada, of pictures with concert artists that I believe the following article by Mary Fraser, from London, England, published in the Globe and Mail of Friday, Oct. 6th, will be of interest to you, my readers.

The article is headed, "La Scala Opera Stars Stir London":

"Through the wind and rain that swept along the Strand, late-out Londoners heard snatches of Figaro, an aria from La Boheme, a scrap of Rigoletto.

Forty-two members of the La Scala Opera Company sorted out their bags in the courtyard of the Savoy Hotel, and let London know they were here.

London will remember. For La Scala's first visit to England (the fourth time in its 172 years' existence that the company has left Milan) has mixed culture with confusion.

THE company, recognized as the finest opera group in the world, came complete, 40 strong, with principals, chorus, a boy choir, orchestra, brass band, ballet, stagehands, costumers, a nurse and various directors.

And only about five of the 450 speak English.

Through the rooms and corridors of the Savoy Hotel the day before the opening perfomance, operatic voices clamored in excited Italian . . . lost baggage . . . a piano for Caniglia . . . rehearsals.

"There is a rehearsal in the ballroom at 3:30," somebody said. At 3:30 the singers found their way to the ballroom. There was a rehearsal. But it was for the Savoy cabaret.

SOPRANO Maria Caniglia demanded a piano in her suite so she could practice. "The piano will arrive this afternoon," she was told. The piano arrived. But it was also for the cabaret.

The three leading male singers mooched around, glowering at the rain. Then they protested. For nearly an hour, tenor, bass and baritone sang a lament in Italian in the middle of the front lobby.

La Scala has reached the barrow-boys of London. Three South Londoners joined the company for the opera L'Elisir d'Amore (Elixir of Love).

Director Benois wanted two horses to draw a carriage across the stage. He co-opted Tommy and Tulip, two white carthorses owned by jobber Sonny Evans.

Then he needed a coachman and two grooms to lead the horses. So truck-driver Albert (Porky) Whitby, a red-faced 27-year-old, and green-grocer Fred Evans, became grooms. And Ronny Evans, a horse-box driver, turned coachman.

Said Porky: "When I told my wife I was off to the opera, she thought I was pulling her leg. Took me near an hour to convince her."

AND there is a stage-hand who will remember La Scala. The company has one valued good-luck charm —a large rusty, bent pin, rumored to have fallen out of the set many many years ago. Bert Higgins, weary after a day's work, failed to glimpse the obvious when he sat down.

La Scala's visit ends this week. And Covent Garden's nickname of Harmony Hall may be restored. But the people who will remember La Scala longest are the opera-lovers who have had a feast of the greatest singing in the world."

Canadians are familiar with The Marriage of Figaro by Mozart, La Boheme by Puccini and Rigoletto by Verdi. They are also familiar with La Scala Opera Co. since it has been used extensively in Canada in connection with the advertising of Italian productions. Although the opera L'Elisir D'Amore by Donizetti is not so familiar, it is gradually becoming a familiar opera through the fact that the Metropolitan Opera House produced it and it has also been produced as a complete opera in film form. Soprano Maria Caniglia, one of the leading sopranos of Europe, and a member of the La Scala Opera Co. appears in Queen of the La Scala, soon to be released in Canada and is also one of the seven stars who appear in the picture Mad About Opera.

MAVOR MOORE, now on loan to UNESCO and who will return to Canada to take charge of TV production for the CBC, takes an inventory of the Canadian Theatre in the August issue of the Canadian Forum. It is an indictment of the apathy of the Canadian public towards the Canadian theatre. "I know of no country," states Mr. Moore, "where the dramatic arts are in such low estate as in Canada; and if we take into consideration the population of Canada, and its importance in the modern world, any other nation's relative Philistinism pales into obscurity." He sums up his criticism with: "It is not the Canadian artist who is not good enough; it is the Canadian public which isn't good enough for the artist."

Marjorie G. Dawson, Chairman of the Children's Film Library Committee, announces an addition of 15 pictures to the Library. The pictures are, The Stratton Story, The Wizard of Oz, Take Me Out to the Ball Game, Hills of Home, Challenge to Lassie, Gallant Bess, Courage of Lassie, Ginger, Nanook of the North, Deep Waters, Down to the Sea in Ships, Green Grass of Wyoming, Sand and The Adventures of Robin Hood.

OSCAR R. HANSON, Producer's Representative, is to be congratulated on the entertainment quality of The Happiest Days of Your Life, now in its 6th week at the International Cinema, Toronto. The picture was produced by Michael Balcon and is a London Films production.

I saw The Happiest Days of Your Life during its 4th week; the theatre was filled and there was a line-up at 9 p.m. The picture is highly amusing, proving again that when the British plan to produce a comedy, they generally excel. The Happiest Days of Your Life is one of their most amusing efforts; it is all about a boy's private school and a girl's private school. According to the Board of Education rules, "Never the twain shall meet," but they do. In fact, the girls are directed to the boy's school, much to the delight of the boys but to the dismay of Alistair Sim, Headmaster of the Boy's School. It is worth a second visit to laugh all over again.

Which reminds me that I have seen Tight Little Island for the third time and laughed again in all the same places, in addition to finding a few more made for laughter. Tight Little Island was double-billed with The Chiltern Hundreds at the Avenue, Toronto, and held over. It is an excellent combination.

Toronto and District

BILL PRESS

TRULY important news is that Arthur L. Mayer of New York, a prominent figure in the field of film exhibition and distribution and identified with special work in the U.S. Government, has accepted an invitation to be the guest speaker at the annual luncheon of the Motion Picture Theatres Association of Ontario.

As the executive vice-president of the Council of Motion Picture Organizations Inc., he will tell the story of COMPO to a Canadian audience for the first time at the convention luncheon which is scheduled to be held Tuesday, Oct. 31, at the King Edward Hotel, Toronto.

Because of the importance of his mission ,Mayer will undoubtedly prove to be the magnet that will draw many exhibitors and distributors to the convention gathering.

* * *

Arch H. Jolley, executive secretary of the Motion Picture Theatres Association of Ontario, was accorded a big hand for his report to the Toronto Variety Tent meeting on the highly-successful Citation Award Dinner in the Royal York Hotel last month.

* * *

The Motion Picture Branch, Toronto Board of Trade, has allied itself with the Motion Picture Industry Council of Canada in support of a submission to Prime Minister Louis St. Laurent in pledging support of the film business to Canada's contribution in the cause of democracy and the general plan of preparedness.

The decision was made at the last monthly meeting of the Board's branch at the King Edward Hotel, for which Gurston Allen was chairman.

Harry S. Mandell was named chairman of the nominating committee for the annual elections which are scheduled for the meeting in November.

The joint Fotonite offer of the 14 independent neighborhood theatres in Greater Toronto climbed to the unheard-of amount of $1,540 in the staging of the stunt for the weekly two-day period of Oct. 3-4.

* * *

Ray Lewis, editor of the Digest, was luncheon hostess to the wives of visiting censors on Wednesday last, preceding the cocktail party and dinner given by the Ontario Censor Board at their headquarters, Millwood Road, Leaside, for the visiting delegates and Toronto distributors and exhibitors. Host at the dinner was O. J. Silverthorne.

* * *

The come-back premiere of "All Quiet on the Western Front" took place at the Towne Cinema, Toronto, while "The Happiest Days of Your Life" was doing its fifth week at the International Cinema.

* * *

The Toronto daily press was more than kind to the University of Toronto Alumni Association's production of Kind Lady, presented at Hart House last week. Singled out for special mention by all reviewers was Henry Kaplan, gifted young Toronto director, who will take over the direction job on Brian Doherty's review, set to tour Ontario and Quebec in a few weeks.

SIMON MERETSKY

who will be honored at a testimonial dinner given by the Canadian Picture Pioneers at the King Edward Hotel, Toronto, on Wednesday, November 1st.

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RAY LEWIS
Editor-in-Chief
JACKIE ROSS
Assistant to the Editor

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— Correspondents —
A. L. FAIRWEATHER.....Saint John, N.B.
J. J. CONKLIN.....Winnipeg, Man.
BRUCE PEACOCK.....Regina, Sask.
JACK DROY.....Vancouver, B.C.
WILL McLAUGHLIN.....Ottawa, Ont.
BILL PRESS.....Toronto, Ont.

Lil Whalen Passes

Patrons of Shea's Theatre in Toronto will miss the cheery greeting of Lil Whalen who, after more than 50 years as check-room attendant died suddenly on Sunday, Oct. 8th, in St. Michael's Hospital.

At the age of 14, Lil joined the staff of Jerry Shea as an employee of the original Shea's. She continued as a checker in the Yonge St. Shea's and the Victoria St. Theatre.

Then she went along to Bay St. when Shea's changed from vaudeville to movies.

Lil loved the theatre and show people and she never missed a day from the check-room if possible. She had been ill only a few days when she passed away.

Make Your Reservations Now!

FOR THE ANNUAL

Meeting and Luncheon

of the

Motion Picture Theatres Association of Ontario

To be held

TUESDAY, OCTOBER 31st, 1950

at the

King Edward Hotel, Toronto
(Sheraton Room)

Registration	Business Meeting	Luncheon
9.30 A.M.	10.00 A.M. (Daylight Saving Time)	1 P.M.

MOTION PICTURE THEATRES ASS'N OF ONTARIO
Arch. H. Jolley, Secretary
21 Dundas Square EL. 9630 Toronto, Ont.

Fitzgibbons Sees Public Demand For Regulation of Television

If a Buffalo television station uses a motion picture not approved of by the Ontario Board of Censors, what can be done about prohibiting it being seen and heard in the province?

This was one of the questions posed at the first national convention of provincial censors of motion pictures at the Royal York Hotel recently by J. J. Fitzgibbons, president of Famous Players Canadian Corporation. He spoke on television and the problem it will create from the standpoint of effective control.

Liquor advertisements, a feature of United States TV programs, represented another headache for this country, where most provinces have laws prohibiting this form of advertising, Mr. Fitzgibbons said.

Some form of international agreement was envisaged by the motion picture executive as being the likely solution to the problem of how to regulate TV programs. It would not be long before television became connected to all the nations of the world by cable or micro-wave stations, he said.

"There can and undoubtedly will be a code of regulations set up under which television can operate without being fettered," Mr. Fitzgibbons told his audience. "Public demand for regulation will be even sharper than it was in the case of radio, because television is visual. I believe there should be some co-ordination of motion picture censorship with the authorities responsible for television broadcasting. Censorship of films is done before the film is distributed for exhibition, and the same principle holds good for television."

Mr. Fitzgibbons said he was convinced that television would be as dependent on motion pictures for programs as radio is on recordings. Without motion pictures he doubted whether the industry could exist. There would be live programs, particularly sports events, news, and such special features as United Nations deliberation. He was confident the problems, big as they were, would be solved.

To give an idea of the swift growth of television investment in Canada, Mr. Fitzgibbons said that up to Sept. 1, Canadians had invested $7,131,197 to install 17,498 receiver sets. This was for the first seven months of the year. Of this number 44 per cent went to the Windsor area, 34 per cent to the Toronto-Hamilton area and 16 per cent to the Niagara Peninsula.

A survey made for the Radio Association of America indicated clearly that when a person bought a TV receiver, his attendance at movies or other paid entertainment showed an immediate decline. But a year later attendance at paid entertainment was back to normal.

HARVEY HARNICK

Who has recently returned from a Columbia Pictures District Managers' meeting in New York at which time plans were made for two forthcoming Columbia releases. Born Yesterday, starring Judy Holliday and Broderick Crawford, will be previewed only in two key situations before 1951 so that it may qualify for the 1950 Academy Awards. The other big one from Columbia, a picture which has caused more exhibitor buying demand than any other Columbia picture in history, is The Life of Valentino, soon to be released.

Wald-Krasna Sign Dinah Shore

Dinah Shore becomes the first feminine star signed by Jerry Wald and Norman Krasna for the all top name cast they are assembling for their big Technicolor, RKO Radio musical, Stars and Stripes Forever.

Miss Shore, playing one of the major roles in this story of the USO, will sing three special songs now being written for her.

This will be her fifth appearance in an RKO Radio attraction. She co-starred with Danny Kaye in Samuel Goldwyn's Technicolor musical, Up In Arms, and with Randolph Scott, Gypsy Rose Lee and Bob Burns in International's Technicolor extravaganza, Belle of the Yukon.

Her singing voice was heard in Walt Disney's Make Mine Music, in 1945, and Fun and Fancy Free, in 1947.

Children's Film Library of Canada Growing

Specially reviewed and approved film fare for children is now an established fact in Canada. The Children's Film Library of Caanda now contains 60 features and 24 short subjects. This was reported by retiring chairman of the Children's Film Library of Canada, Mrs. D. W. McGibbon, in submitting her report to the annual meeting.

"Two years ago this September the first meeting of the National Committee of the Children's Film Library of Canada, the first screening and the first Wiggle Test were held," said Mrs. McGibbon.

Today the national organizations working in co-operation with the Canadian Motion Picture Distributors Association, making this library possible, number 13, an increase of two since the inception of the library.

Member groups are: Association of the Junior Leagues of America, Inc.; Canadian Federation of University Women, Federated Women's Institute of Canada, Canadian Federation of Home and School, Catholic Women's League of Canada, National Council of Jewish Women, Canadian Council of Churches, Canadian Teachers' Federation, National Council of Women, National Chapter, IODE; Girl Guides of Canada, National Film Society, Legion of Decency.

"We have reached the stage where success depends more and more on the work of the local CFL committees," Mrs. McGibbon said. "They create the demand for the library films. From coast to coast we now have chairmen and committees in at least 20 centres."

Election of officers for the following year was held. Mrs. McGibbon was named honorary chairman; Mrs. E. R. Sugarman, chairman; Mrs. F. L. Hilliard, vice-chairman; Mrs. Norman Yorke; secretary; Mrs. M. W. McCutcheon, treasurer, and two councillors, Mrs. Lawrence Grout and Miss Vida Peene.

In her inaugural address, Mrs. Sugarman announced that the objective of the national committee for the forthcoming year would be to establish local committees in at least 100 centres in Canada.

NPS in 1951

It has been reported that the New Play Society, whose activities for the forthcoming year were in some doubt, will start their season after the New Year, with a possibility of some out-of-town bookings included in the program. The NPS has announced that it will feature several of the young Straw Hat players with their company this year.

An auditorium for the presentation of these productions has not yet been selected.

There are a dozen reasons why

C

1
JOHN FARROW, director of "California," planned this bigger, made this bigger

O

2
RAY MILLAND, who headed cast of "California," plays same type of lusty adventurer

C

7
"TECHNICOLOR HANDSOME . . . should boost grosses" says The Film Bulletin

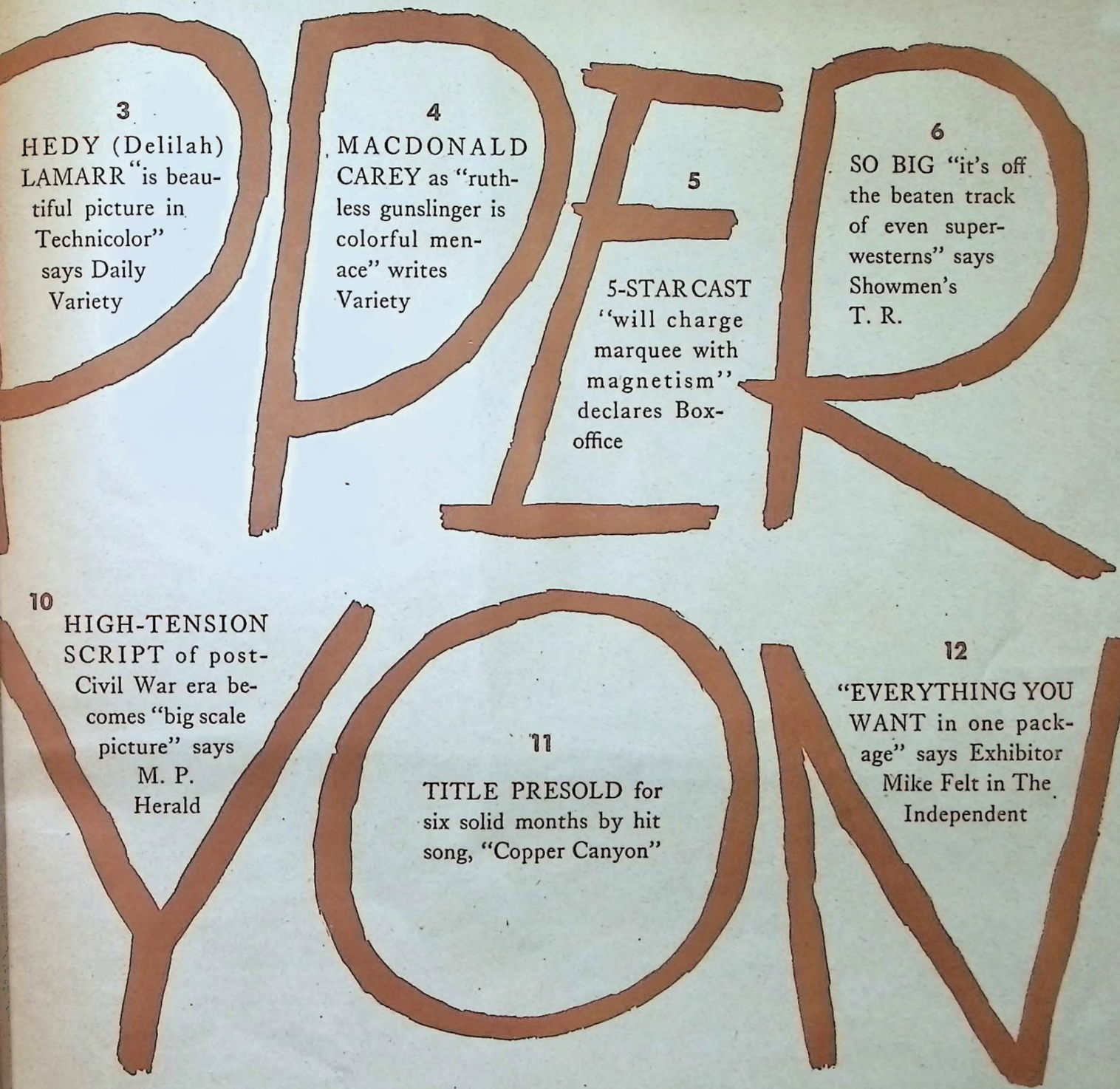
A

8
"BANG-UP FINALE to top-notch drama" is M. P. Daily's report on its shooting excitement

N

9
NEW LOCATIONS, never before filmed, used to depict its "Valley of Violence"

RAY MILLAND · HEDY LAMARR · MACDONALD CAREY
MONA FREEMAN · HARRY CAREY JR.
in
Copper Canyon
Color by TECHNICOLOR
A JOHN FARROW PRODUCTION
Produced by MEL EPSTEIN
Directed by John Farrow
Screenplay by Jonathan Latimer · Story by Richard English


3
HEDY (Delilah) LAMARR "is beautiful picture in Technicolor" says Daily Variety
4
MACDONALD CAREY as "ruthless gunslinger is colorful menace" writes Variety
5
5-STAR CAST "will charge marquee with magnetism" declares Boxoffice
6
SO BIG "it's off the beaten track of even superwesterns" says Showmen's T. R.
10
HIGH-TENSION SCRIPT of post-Civil War era becomes "big scale picture" says M. P. Herald
11
TITLE PRESOLD for six solid months by hit song, "Copper Canyon"
12
"EVERYTHING YOU WANT in one package" says Exhibitor Mike Felt in The Independent

Color by TECHNICOLOR

Is Paramount's Biggest Boxoffice Western Since "California"...

THE BUTLER RETURNS AS A DOCTOR

Cecil Parker, who panicked multitudes of Canadians during the very long runs of CHILTERN HUNDREDS in which he was the butler in the case, returns with many of his previous associates in high comedy in TONY DRAWS A HORSE. Again, it is a film version of a top London stage hit. Again, John Paddy Carstairs, seen above, is the director.

The J. Arthur Rank Organization Presents **TONY DRAWS A HORSE**, from the stage comedy of the same name, starring Cecil Parker, Anne Crawford, Derek Bond and Barbara Murray with Mervyn Johns, Edward Rigby and Barbara Everest. Produced by Brock Williams. Directed by John Paddy Carstairs. Eagle-Lion Release.

BOOK IT NOW FROM EAGLE-LION

Vancouver News

JACK DROY

BILL FORWAD, district manager of the Vancouver Branch of General Theatre Supply Company, announced that effective October 1, GTS will take over the sound service contract for Famous Players and affiliated theatres across Canada. In British Columbia, Wilf Moorhouse, veteran projectionist, will be in charge of servicing F-P theatres, which were formerly under contract to Dominion Sound in Vancouver.

* * *

Despite favorable boxoffice weather and some okay new productions, business is not too strong currently; the expected upswing in fall business in this area is not showing to date. The Chiltern Hundreds in its sixth week at the Studio. My Blue Heaven at the Strand and the Italian Grand Opera film Rigoletto at Cinema, leading the parade.

* * *

Dorothy Meadowcroft, Orpheum secretary has resigned and will join the Canadian Pacific Telegraph here; succeeding her is Francis Sugarman from Saskatoon . . . Ivan Ackery, Orpheum manager is confined to his home with an attack of flu . . . Lou Karp, Famous Players booker is back from a Calgary vacation . . . Brenton Kelly, manager of the Odeon-Fraser is off on a hunting trip to the British Columbia interior.

* * *

The Harmony House Radio Show opened its eighth season from the Orpheum stage. It plays Tuesday weekly and is a business builder. It is sponsored by Nabob Coffee Co., and is broadcast over CBC Dominion network; $300 cash is the weekly prize for quiz answers. * * *

Famous Players who opened the Drive-in near Nanaimo on Vancouver Island this summer found business so good that they intend to enlarge it to hold an additional 100 cars. Its the only outdoor theatre operated by the circuit in British Columbia and the lone one in Vancouver Island. The bugbear FOG is already here and is giving drive-in theatres on the mainland trouble and most outdoor spots will fold for the winter shortly after a very successful season.

* * *

Odeon Theatres and Eagle-Lion Films held a special preview of the British film Prelude to Fame at the Vogue Theatre, all proceeds being turned over to the Red Feather Fund which is now campaigning for funds.

* * *

After being somewhat off midnight shows during the summer, there are now six operating in Vancouver downtown. Three uptown and three on the East side.

CAPITAL STORY

BILL McLAUGHLIN

TWENTIETH CENTURY theatre managers attending the company convention in Toronto included Ernie Warren of the dual Elgin, Don Watts, the Rideau, Frank Paul, Imperial, Les Jefferies, the Nelson, Barney Simmons, the Century and Gordon White of the Britannia Drive-In. The Ottawa group enjoyed the short trip and report discussions on various phases of theatre operation both interesting and helpful.

* * *

Monster bingo games continue to be tough opposition to the movies, with one service club advertising prizes amounting to $7,000. Attendance at theatres suffers considerably on bingo nights at the Auditorium and Coliseum, and there seems no relief in sight as the service clubs strive to outdo each other in plummetting prizes to greater heights for each succeeding session.

* * *

Hold-overs of the week include A Life of Her Own at Ernie Warren's main Elgin Theatre, with the British-made The Ghosts of Berkley Square holding the screen of the Little Elgin, and Annie Get Your Gun, recently transferred from the Capitol for extra showings at Henry Marshall's Regent Theatre.

* * *

Aside from the two-night engagement of the Saddler's Wells Ballet early in the season, manager Ray Tubman says the coming months give promise of little stage entertainment at the Capitol Theatre. Lovers of classical music are being taken care of by Tony Tremblay with his annual subscription concerts, the series again being presented at the Capitol.

FOR SALE

THEATRE CHAIRS

We now have a very large stock of excellent reconditioned (as new) Theatre Chairs. Quantities up to 1200 of a kind. Immediate Delivery.

Our British "Luxury" theatre chairs now available

10,000 yards of imported carpeting, etc. direct from England and Scotland. You may now buy your carpeting from us "wholesale."

Enquiries Respectfully Solicited

"LA SALLE"

RECREATIONS LTD.
(Theatre Seating and Carpet Division)
S. A. LECHTZIER, Pres.
945 Granville St. - Vancouver, B.C.

Allan Field, secretary of the National Film Board, has resigned his position to take over the operation of the newly opened Canadian Travel Bureau Office in New York City. The change came with the announcement of a nine-member governing body under the chairmanship of Film Commissioner W. Arthur Irwin which will be responsible to Parliament for the operations of the National Film Board. The new NFB set-up includes five non-government members representing Canada from coast to coast, and four members from the public services. Among the former are Charles S. Band, Toronto industrialist, and Mrs. A. L. Caldwell (sole woman member), a resident of Saskatoon and vice-president of the National Council of Women. * * *

Manager Jack Gibson got away to a fine start with his Italian-made picture THE IRON CROWN. This spectacular production, with its cast of thousands, got favorable comment from first-night newspaper film critics, and Jack reports business picking up each day after the premiere.

* * *

Casey Swedlove, owner and operator of the Linden Theatre in the East End, has little opposition because his house is the only one in its immediate district. Nevertheless, Casey is making certain that the ladies of New Edinburgh go no further than his Linden for their movie entertainment with the recent (and well-advertised) introduction free dishes . . . Dubarry 22 k gold dinnerware . . . with the usual 10 cent service charge. The Movies Are Better Than Ever!

* * *

Thousands of youngsters from all sections of the city jam-packed the big Capitol Theatre on Thanksgiving Day, the occasion being the annual All-Cartoon Show staged by manager Ray Tubman. Police reserves were called out early to line the children up and keep them moving in for the two perfomances presented at and 9 and 10.30 a.m.

* * *

This is a great town for special midnight shows ushering in a Monday holiday. Thanksgiving Day was no exception to the rule and the night owl performances at both first-run spots and the neighborhoods all reaped excellent business. In fact, the subsequent run houses are going strongly for midnight shows in an effort to gather some of the extra cream by staging late night performances, especially in the residential districts catering to thousands of civil servants and other government workers.

Precautionary methods arranged in co-operation between managers and police have practically stamped out what, earlier in the Summer, threatened to become an epidemic of movie theatre break-ins. Nearest would-be thieves got to the safe of Fred Robinson's Mayfair Theatre in Ottawa South was the Tea Room, from which a small sum in cash was stolen the other night.

* * *

Mrs. Ray Tubman, wife of the Capitol's genial skipper, was taken to a local hospital for treatment of a former ailment. Mrs. Tubman's many friends in show business are hoping for an early recovery.

Eugene Kash Resigns N.F.B.

Eugene Kash, Director of Music for the National Film Board since 1942, and for the last two seasons concert master and assistant conductor of the Ottawa Philharmonic Orchestra, is leaving the Board immediately to become full-time conductor of the Ottawa Philharmonic.

NFB Production Director Donald Mulholland said he hoped Mr. Kash's knowledge of music would still be available to the Board on a consulting basis.

In his new post, Mr. Kash plans to give several concerts specially tailored for teen-agers. Next spring, he will make a concert tour of South America.

Toronto-born Eugene (Jack) Kash is one of Canada's outstanding musicians. He was well-known as a violinist and as concert master of the Toronto Symphony Orchestra before joining the Board. He was guest soloist at the famous National Gallery Noon Hour Concerts in London in 1945, and last fall gave three concerts over the French radio network, Radio Diffusion Francaise, from Paris. An album of Eugene Kash playing the works of Canadian composers has been recorded for international transmission by the CBC.

During his eight years with the Board Mr. Kash has done much to develop music in Canada. "I have nagged Canadian composers into producing the best works they knew how," he says.

He was instrumentalist in the NFB documentary film, "The Story of a Violin," and directed the music in such others as "Music in the Wind," the film about the Casavant organ makers of Quebec, and the recent Venice Film Festival prize-winner, "Children's Concert." The latter told the story of the concerts Mr. Kash has provided for Ottawa children for the past five winters.

Showmanship

(Continued from Page 1)

employ skilled operators, for the exhibitor and the operator should realize that, in a season's operation, they have been the custodians of millions of dollars worth of producers' properties.

They must take into consideration that each exhibitor and projectionist is not only responsible for good exhibition in their own theatre but they are also responsible for the unplayed contracts of the distributor, the revenue from which depends on the service of good prints.

It is important that every censor board's screening room has first-class equipment, not 'hand-me-downs,' and that skilled operators are employed in order to protect the life of new prints which are submitted for censorship. There have been new prints scratched and damaged in censor board screenings because the governments in control of the boards will not purchase new equipment, nor will they employ skilled projectionists to do the work for which the motion picture industry pays well.

Censor boards may say that distributors have not made any complaints. This is as true as it is in respect to a lack of complaints made to circuit operators because of damaged film. The distributor feels that he does not wish to be annoying to the censor boards who have the power to be very annoying to the distributor if they feel that the distributor is causing them trouble; and, in regard to circuits, the distributor feels that the circuit is a good customer so he swallows the loss of a damaged print and keeps quiet until an independent exhibitor damages a print, at which time the independent is told without any distributor's reluctance, that he has damaged a print and must pay.

I am not overlooking laboratories in connection with loss through damage. This definitely happens in respect to negatives but the distributor gets nowhere in presenting an argument, because the laboratory will insist that the negative was damaged when they received it, although in some laboratories which I have visited during my travels, apprentices are used in the handling of negatives and the manufacture of prints without any realization that millions of dollars in the cost of negatives have been entrusted to them and that, once a negative is scratched, the prints for use all over the world will show this defect when they are made from the scratched negative.

There are laboratories which do a poor printing job and blame the result on what they call 'a defective negative.' You can talk from now until Doomsday and they will argue that their raw stock is first-class, and their printing has been skillfully done, regardless of the fact that you have seen a print from the same negative which did not reveal the flaws which are now evident.

Despite figures which show that a picture cost a million or two to produce, the public can only see the results of such an investment through the print projected on the screen and the print must be good to give the producer a chance to gain back his investment and make a profit. Poor printing, which the exhibitor and his patrons criticize as poor photography, scratched sound, which the exhibitor and the public designate as poor recording may be the fault of the laboratory entirely and not due in any way to faulty technique in production.

Many distributors in the U.S. and Canada have paid for prints imported into these countries from Europe only to find that, having paid for the prints in advance, they have been landed with a used and oily print, manufactured from seconds in raw stock. Yet these importers have no redress, for complaints are always met with alibis and you as a distributor, either release the print sent on to you or pay for another, or you do not release the picture at all, which is a total loss to you.

Foreign-language picture exporters should take into consideration that they are damaging their market in America by sending out faulty prints and that they are going to force the importers to make a collective ruling judging such conduct as an unfair trade practice.

It is just as much of an obligation of the exhibitor to protect the life of a print and to give it the finest exhibition possible, as it is for the distributor to furnish the exhibitor with a good print. May I repeat, the public can only see what the exhibitor, distributor and producer have to offer through the print projected on the screen; and prints should be treated, figuratively speaking, with kid gloves.

I have never heard the estimate of loss to this industry through damaged prints, but it must present an appallingly large figure. As an example, Alliance brought to Canada two new prints on a French picture. First, the exporters had packed them badly, with edges lapping over and no packing to prevent the rocking of the film in transit. Secondly, the exhibitors, through poor projection and machines, have damaged both prints. This means a physical loss to Alliance on this one picture of over $1000.00, not taking into consideration the necessity of delaying dates on the picture until a new print arrives which means an additional cost of approximately $500, counting print costs, transportation, duty, broker's fees, etc.

Multiply this loss by hundreds of pictures and multiply these Canadian losses by the number of countries which use prints, and the total, as I have previously stated must be, in our own language, colossal.

All of which has nothing to do with Jackson's Show Sense presentation but he is responsible for the train of thought. Getting back to Jackson, I know that it is boring for a cashier to sit in the box-office waiting for customers, when the boxoffice is slow but at least she is in a position to watch from a front window what is going on around her and she can train herself to become interested in the outside world. Boxoffices have not been built for knitting or reading of books and magazines; the boxoffice is part of the display in the front of your theatre; it should be a spot of animated service and exhibitors should look like showmen to patrons and not like undertakers.

An exhibitor is not a Marc Antony, who comes to bury Caesar, not to praise him. Exhibition is show business and exhibitors should typify showmanship. They should always be expert salesmen and, even if they know where the body is buried (in other words, that the boxoffice is dead) they should keep it a secret from the public, praising and selling their show.

THE EDITOR.

Isabel Jordan to N.F.B. Toronto

The National Film Board has appointed Isabel M. Jordan, an ex-Torontonian, to its Toronto staff to give Ontario Supervisor, Vaughan Deacon, a hand with the National Film Board's public relations in Toronto. Miss Jordan comes to Toronto from six years with the Board in Ottawa where for the past three years she has been a Distribution Officer for the United Kingdom and the British Commonwealth in the International Division. P.R.O. work is not new to Miss Jordan who worked for a year, before coming to the Board, in New York with a British News Agency, and who was borrowed by the National Capital Planning Service to publicize the model of the Greber Plan of Ottawa in Calgary, Edmonton and Toronto. Miss Jordan was with the model in Toronto when it was on display at the C.N.E. last month.

Miss Jordan says her job in Toronto is to promote the use of films in every way possible. She is looking forward to developing friendly relations with the press and radio, and promises to keep the film industry up to date on the latest news of the Board's theatrical releases. She is particularly interested in promoting films in the women's field, and, as a former high school teacher in Toronto, and an M.A. in English from the University of Toronto, she is particularly interested in furthering the use of films in educational circles.

Trans-Canada Showings

Use This Information As Your Guide on Release Dates

TORONTO

DOWNTOWN
Frightened City (Col.) and Motor Patrol (Cardinal).

EGLINTON-VICTORIA
Fourth Week. Treasure Island (RKO) Technicolor with Bobby Driscoll and Robert Newton.

IMPERIAL
My Blue Heaven (20th-Fox) Technicolor with Betty Grable and Dan Dailey.

UPTOWN
The Toast of New Orleans (MGM) Technicolor with Kathryn Grayson and Mario Lanza.

ODEON-CARLTON
They Were Not Divided (EL).

INTERNATIONAL CINEMA
Fifth Week. The Happiest Days of Your Life (EL) with Alastair Sim.

TOWN CINEMA
All Quiet On The Western Front (E-U) with Lew Ayres.

UNIVERSITY-NORTOWN
Second Week. No Way Out (20th-Fox) with Richard Widmark and Linda Darnell.

SHEA'S
Third Week. Tea For Two (WB) Technicolor with Doris Day and Gordon MacRae.

LOEW'S
Three Little Words (MGM) Technicolor with Fred Astaire and Red Skelton.

HYLAND
Second Week. On Approval (EL) with Bea Lillie.

CALGARY

CAPITOL
Three Little Words (MGM) Technicolor with Fred Astaire and Red Skelton.

PALACE
The White Tower (RKO) Technicolor, and Saludos Amigos (RKO) Technicolor.

GRAND
Panic In The Streets (20th-Fox) with Richard Widmark and Paul Douglas.

SAINT JOHN

PARAMOUNT
Three Little Words (MGM) Technicolor with Fred Astaire and Red Skelton.

CAPITOL
Broken Arrow (20th-Fox) Technicolor with James Stewart and Debra Paget.

MONTREAL

CAPITOL
Fancy Pants (Para.) Technicolor with Bob Hope and Lucille Ball.

IMPERIAL
Second Week. Cariboo Trail (20th-Fox Cinecolor and Bunco Squad (RKO).

LOEW'S
Second Week. The Black Rose (20th-Fox) Technicolor with Tyrone Power and Orson Welles.

PALACE
Tea For Two (WB) Technicolor with Doris Day and Gordon MacRae.

SNOWDON-OUTREMONT
Second Week. Sleeping City (EU) with Richard Conte and Coleen Gray.

AVENUE
They Were Not Divided (EL).

VANCOUVER

CAPITOL
The Flame and the Arrow (WB) Technicolor with Burt Lancaster and Virginia Mayo.

PLAZA-FRAZER
Shakedown (E-U) and Humphrey Takes A Chance (Mono.).

ORPHEUM
Copper Canyon (Para.) Technicolor with Ray Milland Hedy Lamarr.

STRAND
My Blue Heaven (20th-Fox) Technicolor with Betty Grable and Dan Dailey.

VOGUE
The Petty Girl (Col.) Technicolor with Robert Cummings and Joan Caulfield.

STUDIO
Sixth Week. The Chiltern Hundreds (EL) with Cecil Parker.

WINNIPEG

CAPITOL
Three Little Words (MGM) Technicolor with Fred Astaire and Red Skelton.

GAIETY
Treasure Island (RKO) Technicolor with Bobby Driscoll and Robert Newton.

MET
The Black Rose (20th-Fox) Technicolor with Tyrone Power and Orson Welles.

ODEON
Third Week. Blossoms In The Dust (MGM) with Greer Garson and Walter Pidgeon.

GARRICK
Second Week. They Were Not Divided (EL.)

AT THE CONVENTION OF CANADIAN CENSORS . . .

TOP: M. V. B. Newton, Chief Censor, Man.,; S. A. Doane, Nova Scotia; and Dr. Hugh M. Flick, N.Y. State Censor.

BELOW LEFT: R. W. Bolstad of Famous Players; Clare Appel of Odeon; C. K. Murchinson, Sask. Administrator of Theatres; Ray Lewis, Editor of the Digest; O. J. Silverthorne, Chief of the Ontario Censor Board; F. C. Owens, Chief Nova Scotia Censor.

BELOW RIGHT: Arthur Silverstone, 20th-Fox; Hye Bossin of the Film Weekly; Col. P. J. A. Fleming, Chief Censor of Alberta; Gordon Lightstone, Pres. M.P. Distributor Ass'n.; Miss Maud Canning of the Ont. Board; J. B. Hughes, Chief B.C. Censor and David Greisdorf, General Manager of Odeon (Canada) Ltd.

PROMOTIONOTES

Details of the 'tea-riffic' campaign set up in Toronto, by Tony Ranicar and Len Bishop, for the playdate of Tea for Two, at Shea's Theatre should be of more than passing interest since the picture hit an all-time record gross the opening Saturday and has continued to pile up big box office receipts daily.

You have a natural picture here, full of good songs, with lots of color and terrific dance sequences, so why not plan immediately to go all-out on your Tea for Two campaign?

A National Campaign has been set up to jointly promote Tea for Two, and tea. The Toronto Branch of The Canadian Restaurant Association also set up a contest and put up the necessary funds to enable the theatre to offer a decent prize for same.

At no cost to Shea's or WB, the Tea Bureau also printed 20,000 posters and distributed them to the restaurants and retail tea outlets to draw attention (a) to the contest (b) to the picture and (c) to tea in general.

By arrangement with the Tea Bureau, a special display called 'The Romance of Tea' was set up on the mezzanine floor of Shea's Theatre.

During the run of Tea for Two, and also at no cost, the Tea Bureau arranged for tea to be served daily between the hours of three and five p.m. Biscuits for the tea were also provided, by The Christie Brown Company, Limited.

A local florist, who has been in the habit of supplying the various restaurants in town with flowers, offered to keep fresh flowers on display on the mezzanine.

All major packers and distributors of tea were advised of the tie-in and encouraged to include a mat of Doris Day and Gordon MacRae in their ads with credit to the picture, playdate, etc.

By arrangement with the Walter Thornton Model Agency, an attractive model was put at the disposal of the exploiters and during the run of the picture, called, 'Miss Tea for Two.' She was responsible for making all the necessary appearances at radio stations, newspaper offices etc., and garnered a considerable amount of publicity for the picture.

Also two letters were sent out well in advance of the playdate. One of these was sent to all local disc jockies, and the other to the sheet music and record stores, the result being that for several weeks the public's attention was drawn to the music of Tea for Two, and the various stations, and the music stores had ample time to order the special Doris Day, Columbia Record Album, and sheet music for window display, etc.

MARITIME NEWS

By A. L. FAIRWEATHER

SUCH a transformation in the Capitol Theatre at Moncton since its rejuvenation and Greg Jones, manager of this Odeon Theatre beams with pride over his newly-decorated and modernized theatre. From the new marquee with its many colored lights one enters into a large lobby with pale green walls and a flooring of red and yellow terraza. The floors throughout the theatre are carpeted with a rich carpet in blue and gold coloring. In the foyer the decorations are modernistic, with one wall green, the other rose and the ceiling blue, all in pastel shades and hung around with vines lighted up with indirect lights and set off with large mirrors. It is most attractive.

Seating arrangements have been completely changed, a cross aisle having been made with the front half seats on the level. In the back half, the seats are raised. The proscenium shows shades of green with white modernistic designs. New and very beautiful curtain have been added and doors are of studded leather. Extra fire escapes have not been neglected and new restrooms installed. The Capitol was closed for two months and reopened with Annie Get Your Gun. A. I. Garso, Maritime representative of Odeon Theatres attended the reopening.

At the Odeon Strand, Saint John, the splendidly funny comedy Louisa showed for nine days and drew large crowds of satisfied patrons. It is a "must" for all who enjoy a family and really funny picture.

En route to Saint John from the Annual meeting of the Martime Exhibitors Association where she brought greetings as representative of the Digest, Alice L. Fairweather spent several days with Mrs. George Spencer of Moncton, president of the National Council of Women.

J. P. Kiely of Montreal and St. Johns Newfoundland was, as always, a welcome visitor in Saint John, N.B. en route to his Montreal home . . .The partners in the B. & L. Theatres, Messrs J. Lieberman and M. Bernstein, went to New York, to view the Worlds Series games . . . A. E. Smith, manager at Saint John of MGM is on holidays in New York . . . Helen Selick is enjoying holidays in Montreal and and Eve Currie has returned from a vacation in Boston and New York. Both are on the MGM staff in Saint John.

Paul Gifford of Rothesay, N. B. has joined the staff of MGM and will do selling for 16mm. films.

Reg. Wilson, of Toronto, general manager for 16mm. films was in Saint John recently and trevelled through the Martime Territory with Eric Golding of the MGM office in Saint John.

Bill Nash, formerly manager at the Danforth Theatre, Toronto, has been made manager of the Strand Odeon, Saint John.

Friends will sympathize with Genevieve Breen of the staff of MGM, Saint John for a number of years, in the recent death of her mother Mrs. Timothy Breen.

Attending the Monogram National Convention in Hollywood, Sept. 5-7, were left to right: Oscar R. Hanson, Monogram Producers' Representative, Leo Gorcey, Bill Benedict, Frank Vaughan, Canadian General Sales Manager, and Huntz Hall. Gorcey, Benedict and Hall are famed as the "Bowery Boys."

Views and Reviews

JACKIE ROSS

THE GLASS MENAGERIE (Warner Bros.) with Gertrude Lawrence, Jane Wyman, Arthur Kennedy and Kirk Douglas.

Generally, it is a good principle, when discussing a film which has been adapted from a play or a book, to treat it quite independently of its creative sire. There is no reason not to follow this rule of thumb with The Glass Menagerie except that, since there is bound to be a heated controversy about the relative merits of the play and the film, a reviewer feels somewhat of a compulsion to add his bit to the argument. This is especially so in a trade paper, in view of the fact that many critics have already gone on record in the popular press as being dead against the adaptation and, thus, the matter has become one which may affect the purely commercial aspects of the film.

For example, it is undoubtedly expected by the brothers Warner and their exhibitor-clients that they will number among their paying customers for this film the many players and audiences who have partaken of Mr. William's work in summer and winter stock as well as those thousands of people who patronized the play during its Broadway run. If this not inconsiderable group is convinced by the critics that "Hollywood has gone and done it again" to a worthy work of art, this may seriously affect attendance on the part of this sector of the potential audience for the picture. For that reason, The Glass Menagerie will be discussed here in relation to the play as well as in the usual manner.

Those of us who were fortunate enough to have seen Mr. Williams' play in its Broadway run, starring Laurette Taylor, Eddie Dowling and Julie Haydon cannot take issue with the statement of one reviewer (which reflects the opinion of many) that "they altered considerably its nature in bringing it to the screen". Although the characters and plot have been almost slavishly emulated, the film is in an entirely different mood than the play, so much so that it is hard to believe that both were created out of the same raw material. This is only possible because Mr. Williams' play is sufficiently flexible (or some would say ephemeral) to permit of vast deviations in interpretation.

Once this is settled, the question that still remains to be answered, is whether this change is "a good thing" artistically or "a bad thing." It might as well be stated right at the outset that, in the opinion of this reviewer, whatever changes have been made are all to the good.

Mr. Williams' play in its Broadway performance was a rather vague, illusive thing. The fact that much of it was played behind a scrim against a background of thin, eerie violin music enhanced the effect. As has been said many times before, Laurette Taylor, in the role of the mother, gave a performance rarely if ever equalled in the American theatre.

The film is, in direct contrast, almost earth-bound. It has been directed in a totally matter-of-fact manner which would lend itself to the works of such a completely different playwrite from Mr. Williams as Odets, for example. Naturally, the result, for those who have seen the play, is astounding. Charles K. Feldman and his associates have almost succeeded in taking the Tennessee out of Williams.

However, once you get over the initial astonishment at the transformation, you begin to ask yourself "Why not?" Orson Welles played Shakespeare in modern dress and had his actors saying O.K. The play was hailed by the critics as a daring experiment. **Why then, should Mr. Williams be any more inviolate than William Shakespeare, unless the fact that he is alive entitles him to some special immunity?**

Bosley Crowther, in the New York Times, has suggested that the recollections by the mother of her glamorized youth could have been done in the impressionistic manner in which Julien Duvivier evoked the nostalgia of a middle-aged woman in Carnet Du Bal — with slow motion, gauzy focus and a musical echo-box. Certainly Mr. Feldman and his expert technicians would have been capable of using such tricks of technique if they had wished to present a carbon copy of Kazan's stage production. Perhaps it is fortunate that they chose to give Mr. Williams' play a more literal interpretation. Their version has most certainly enlarged the audience for Williams' work without destroying any of the basic things in the play.

This statement applies to every facet of the film except one, that is the performance of Gertrude Lawrence. Here, the transformation process went a little too far; Miss Lawrence's mugging has carried her performance to the point where the character is practically stripped of every shred of dignity, so that the heartbreaking pathos which should be conveyed to the audience in observing her predicament, is replaced by an amused tolerance.

As for the rest of the film, both on the production and histrionic sides, the work is nothing less than top-flight. It cannot be argued that Arthur Kennedy's interpretation is not different than Eddie Dowling's, but to say that it is better would take a degree of assurance that this reviewer has not got. And, as for Kirk Dougles, only the loudest and most enthusiastic kudos are praise enough. In Hollywoodese, "the boy is sensational."

TRADE HEADLINES

Federal Communications Commission of U.S. May Authorize Color TV Columbia Broadcasting System — Strong Opposition to "standard bracket plan" from Zenith and Philco.

●

David Selznick suggests 25 changes in Down To Earth before SRO release U.S. and Canada.

●

Overseas Branch Army and Air Force Motion Picture Service report 52 features — average four weekly shipped to UN troops in Korea.

●

Boston Exhibitor negotiating for Boston Symphony Orchestra Theatre performance — How about Canadian Symphony Orchestra's three times we have asked.

●

20th-Fox production The Mudlark starring Irene Dunne as Queen Victoria selected by special committee for Command Performance London.

●

Baseball Commissioner A. B. Chandler removes ban on Universal Newsreel permitting company to get World Series on film.

●

Eagle-Lion Files Suit Against Loew's and RKO for $15,000,000 alleging collusion re-New York Market — preventing Independent product exhibitions.

●

William F. Rodgers, vice-pres. general sales manager MGM told Allied States Convention Pittsburgh that Independents won 50% of MGM Bids.

●

Paramount Sets release 14 films with 6 in Technicolor A. W. Schwalberg — Pres. Paramount Distributing Co. reports.

STORAGE I VAULT

THE FULLER BRUSH GIRL'S

got something

THE FULLER BRUSH MAN

didn't have!

A BRAND NEW LINE OF LAUGHS!

The FULLER BRUSH GIRL

starring LUCILLE **BALL**

and EDDIE **ALBERT**

with Carl Benton Reid · Gale Robbins · Jeff Donnell · Jerome Cowan

Written by FRANK TASHLIN · Directed by LLOYD BACON

A COLUMBIA PICTURE